

# THE ART NEWSPAPER

*Art Basel in Miami Beach: 7 December 2018*



Keith Haring's *Silence = Death* (1988) is on show at Lévy Gorvy's stand

## Artists come in off the streets

Fairs and museums are warming to street artists—but should they stay outside the tent?

In 1986, the New York-based street artist Keith Haring opened his Pop Shop, making his art accessible to both collectors and children from the Bronx. "My work was starting to become more expensive and more popular within the art market... [this] meant that only people who could afford big art prices had access to the work," he said.

Now, Lévy Gorvy gallery has recreated part of the artist's Pop Shop, complete with original wallpaper, at Art Basel in Miami Beach (ABMB). The highlight is Haring's hot-pink *Silence = Death*, painted in 1988, the year he was diagnosed with Aids. As we went to press, the work was on reserve for a European private collector

for around \$8.5m – a record for the artist.

The gallery's co-owner Brett Gorvy considers Haring to be wildly undervalued compared with some of his peers, such as Jean-Michel Basquiat. "Part of the problem is understanding the work: what is an edition, what is an original," he says.

Gladstone Gallery, which represents the Keith Haring Foundation, sold out its Haring mini-show at the fair's VIP opening. Priced between \$300,000 and \$1m, the seven rarely seen pieces, dating from 1981 to 1990, include painted Japanese screens, a glass window and a terracotta vase.

Several street artists equally at home in a white cube are also at the fair, including Os Gemeos at Lehmann Maupin, Madsaki at Perrotin and KAWS at Pace Prints. At Frieze London in October, Lehmann

Maupin dedicated its stand to new, large-scale paintings and sculptures by Os Gemeos (\$130,000-\$200,000); all sold to collectors from Austria, Japan, Miami and New York. At ABMB, a small untitled 2013 painting by the Brazilian twins sold for around \$65,000.

Banksy's work is a regular fixture during Miami Art Week. This year, the UK street artist is the subject of two "unauthorised" exhibitions: *The Art of Banksy* (Magic City Studios, until 28 February 2019), organised by his former agent Steve Lazarides and featuring more than 80 indoor pieces, and *Saving Banksy Miami* (Superchief Gallery, until 9 December), which centres on a giant rat he stencilled on a house in San Francisco in 2010. Until recently, his works were relatively inexpensive (less than £1m for a painting), but his shredding stunt at Sotheby's in October, ostensibly intended to unsettle the market, has in some instances doubled his prices.

For some, the heavy marketing of street artists is an issue. The New York-based art adviser Lisa Schiff says that Pace Prints' release of a KAWS edition of 100 prints at ABMB, which proved so popular among VIPs that the gallery had to run a lottery, "encourages pure speculation; it's an empty value-making system". The play netted the gallery \$6.5m within ten minutes. Schiff says: "Street art should disrupt the commercial and institutional setting. I don't want it in a museum or a fair."

Although street artists are being recognised with museum shows (for example, an exhibition of Haring's work is due to open at Tate Liverpool in the UK in June 2019), there is a lack of institutional critique of the movement. Jeffrey Deitch, who organised *Art in the Streets* at the Museum of Contemporary Art, Los Angeles, in 2011, says there is "a whole new tribe of artists who are exploiting the street-art aesthetic". He adds: "I hope another museum does a rigorous show like mine and tries to set the standard again."

For the Los Angeles-based street artist Shepard Fairey, who has a large mural at the entrance of Miami's graffiti complex Wynwood Walls, "the fine-art and street-art worlds are not in conflict". Creating pieces in the street "is an act of defiance", but works in galleries "also have the potential to change minds", he says. "Sometimes you can change the system from within."

**Anny Shaw**

## Chicago gets a Miami gift

Tschabalala Self's painting *Thank You* (2018) is heading to the Art Institute of Chicago after a collector bought it from Thierry Goldberg gallery at the fair, on the condition that the piece is donated to the institution. The New York-based gallery, in the Positions section, sold its entire installation of new work by the Harlem-born artist. The pieces are from Self's ongoing *Bodega Run* series, which is "based on her personal interactions with the metropolitan corner store", the gallery's Ron Segev says. **A.B.**



Know thy Self: the artist's work is with Thierry Goldberg

## Big Rothko, bigger price

Mark Rothko's 1955 painting *Untitled (Yellow, Orange, Yellow, Light Orange)*, on reserve with New York's Helly Nahmad gallery as we went to press, is priced at \$50m. But the work, formerly owned by Rachel "Bunny" Mellon, sold for \$36.6m with fees at Sotheby's New York in 2014, in a sale of works from the late philanthropist's estate.

So how does one account for the 35% increase in price in four years? "That's one strategy that secondary-market dealers employ. Buy at auction, hold for a few years, add around 50% and then try to flip," says the art adviser Todd Levin, the director of the Levin Art Group. **G.H.**



## Sneak peek at Norway's new work

Visitors to the fair can get a feel for a piece that will soon hang in Norway's parliament building in Oslo. The London-based artist Goshka Macuga has been commissioned by the government to create a 3D tapestry with a similar theme to *Make Tofu Not War* (2018), on Andrew Kreps Gallery's stand. The work will contain political overtones and references to humans' destruction of the environment. For more on tapestries, see p2. **V.S.B.**

## Cuban artists released from jail as new censorship law is watered down

Tania Bruguera and the other activist-artists who were arrested in Cuba this week were celebrating their freedom on Thursday evening, along with the news that Decree 349, a new law that many people feared would allow the government to censor artists severely, will not be enforced as planned on 7 December. The country's vice-minister of culture, Fernando Rojas, told the Associated

Press (AP) that the "supervising inspectors" created through the new law to review cultural events will only be able to act once certain regulations are put in place, and that they will only be able to shut down shows "in extreme cases, such as public obscenity, racist or sexist content". He told AP: "There wasn't an advance explanation of the law and that's one of the reasons for the controversy that it

unleashed," adding that "artistic creation is not the target". However, Rojas also described the protests of artists such as Bruguera, Michel Matos and Luis Manuel Otero Alcántara as part of a foreign-backed "aggressive project against institutional order in Cuba". Bruguera posted on Facebook: "It has been demonstrated that when artists are united, they cannot be defeated. The fight continues." **H.S.**